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To the Editors of *Mod. Lang. Notes*.

SIRS:—Referring to the review of my edition of *Le Petit Chose* in the MOD. LANG. NOTES for December, I desire to say, in the first place, that I am greatly indebted to Professor François for pointing out the errors in my book. They will be corrected at the first opportunity. There are a few points, however, where it seems to me there is room for a difference of opinion and to these I propose to call attention.

To the objection that my introduction is insufficient for college students, I would reply that it was not my purpose to write a biography or a critical study of Daudet. This would have been out of place in an unpretentious little book like mine. Besides, the college student is supposed to have access to sources of information where he can learn more about Daudet than could be given even in a lengthy introduction. I also question the utility of reading much about an author before reading his works extensively.

Professor François disapproves of the hyphen in *chez-moi*, page 39, line 7, but the authorities seem to be against him. The Paris edition which I followed has the hyphen and this is also the spelling given by Littré, as well as by Sachs-Villatte. I have before me now a book called "Journal d'un Curé de campagne," Paris, 1902, and on page 111, line 8, I read, "Que c'est bon, le chez-soi!"

Nous montâmes, page 68, line 30, sounds "strange" to Professor François, but it seems to be what Daudet wrote. At all events, the entire paragraph, beginning with line 29, is taken literally from a recent Paris edition. That the German edition was different here did not concern me.

Regarding the note on *plein*, page 51, I may say that authorities are not agreed as to what part of speech it is in this construction and there is good authority for calling it an adjective. It is so treated; for example, in Fraser and Squair's *Grammar*, page 254, and Bescherelle, in his dictionary, also calls it an adjective, while in the *Dictionnaire général* of Hatzfeld and Darmesteter it is treated as an adjective, substantive and adverb but not as a preposition. It is, therefore, a fair inference that it was not so regarded. There is also authority for calling *plein* in this construction an adverb of

quantity. True, Professor François has the authority of Littré on his side, but the point may well be regarded as unsettled, as will appear from what has been said above.

Pain in "painsome" is, of course, intended to be pronounced as a French word. It is impossible to indicate the proper pronunciation with English characters.

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OLD FRENCH PARALLELS TO *Inf.* V. 127-138.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Van Hasselt has remarked¹ the parallel in Froissart² to the love scene, *Inf.* v. 127-138. The lines will bear repetition:

Droitement sus l'heure de prime
S'esbatoit une damoisele
A lire un rommant. Moi vers ele
M'en vinc, et li dis doucement
Par son nom: "Ce rommant, comment
L'appelés-vous, ma belle et douce?"
Ele cloï autant la bouce;
Sa main dessus le livre adoise.
Lors respont comme courtoise
Et me dist: "De Cléomadès"
.....
Et quant ele ot lit une espasce
Elle me requist par sa grasce
Que je vosisse un petit lire.
.....
Adont lisi tant seulement
Des feuilles, ne sçai deus ou trois.
.....
Adont leissames nous le lire.

Apparently it has not been observed that before as well as after Dante similar parallels are to be found in Old French literature. In each of these foreshadowings the treatment is frivolous; but the merest hint would have been sufficient.

Floire et Blanceflor,³ a poem of the twelfth

¹ *Li Roumans de Cléomadès*, p. p. A. Van Hasselt. Bruxelles, 1865, p. xxvi.

² *Œuvres de Froissart: Poésies*, p. p. Aug. Scheler. Bruxelles, 1870, pp. 107-108.

³ *Floire et Blanceflor*, p. p. Édélestand du Méril. Paris, 1856. Bibl. Elzévirienne.

century,⁴ recounts among other things the early loves of two young persons whose reading makes them the more susceptible :

Livres lisoient paienors
Ou ooient parler d'amors ;
En cou forment se delitoient,
Es euvres d'amor qu'il trovoient
Cil livres les fist moult haster.
(p. 11.)

*Floris et Liriope*⁵ is assigned approximately to the year 1250.⁶ Floris, a vassal's son, is enamored of Liriope, daughter of an emperor. Disguised in his sister's clothes, Floris takes his sister's place as companion to the princess :

Ce fu en mai, ou tens serain,
Les .II. compaignes main a main
S'asirent sous .I. olivier.
Biaus fu li leus por soulacier ;
Desous vers, desoure floris.
.
.I. romans aportei avoient
Qu'eles mout volentiers lisoient.
Por ce ke tous d'amors estoit ;
Et au comencement avoit
Coment Piramus et Thysbe
Furent de Babiloine nei,
Coment li enfant c'entrainerent.
.
Quant ont ceste aventure lite,
Floris, cui ele mout delite,
Dist : " Dame, certes, se l'estoie
Piramus, ie vos ameroie.
.
Or me dites vostre pense."
" Ne sai," fait ele, " Ke i'en die."
.
Del surplus riens ne vos dirai
Car nule veritei n'en sai.
(ll. 955-1045).

The pitfalls of this mode of presentation may have suggested letting Francesca tell her own story.

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⁴ Gröber : *Grundriss*, II, 1, p. 527.

⁵ *Floris et Liriope*, herausgeg. von Wolfram von Zingerle. Leipzig, 1891.

⁶ Gröber : *Grundriss*, II, 1, pp. 832-833.

THE AUTHOR OF *La Spagna*.

To the Editors of *Mod. Lang. Notes*.

SIRS :—In speaking of the fourteenth century romantic epic, *La Spagna*, Ginguené, (*Histoire de la littérature d'Italie*, vol. IV, p. 201) says, after quoting the lines in which the author announces himself,

A voi "signor ho rimato tuttò questo
Sostegno di Zanobi da Fiorenza."

"mais on n'en est pas plus avancé, car l'on ne trouve nulle part rien qui nous puisse apprendre ce que c'était que ce rimeur florentin."

Recently, in looking over some scattered portions of the *Libro del Monte del Comune di Firenze*, belonging to the Plimpton Collection, I came across the following items :

Nofri di Giovanni pagò per se e per fratelli
ad(i) 10 d(i) Settembre f(io)r(ini) trenta

Ad(i) VII gennaio 1397 Il sopradetto nofri
permutò la sopradetta p(ar)lita di fiorini trenta
doro evolle siponessono aragione di *M(adonn)a
pagola don(n)a fu d(i) Sostegno d(i) Zanobi,
Q(uar)t(ier)e di S(an) G(iovanni)* colle paghe E
p(er)ò qui cancellato p(er) me pagolo not(aio)accio
diputato Imperoche posto i(n) questo registro in-
nanzi a 245.

Likewise, Piero di Falco pays over to the same Paola's account on Dec. 8th, 1397 eighty gold florins, of course, for value received.

In consideration of the fact that the poem belongs to the second half of the fourteenth century : that Sostegno is a most uncommon first name, that the father's name, in each case, is Zanobi ; and that it is improbable that Paola could have been a widow more than fifty years, I think that we may establish the identity of the poet without a doubt, as well as the following facts :

Sostegno di Zanobi was not living in 1397 but he left a widow Paola who, in that year, was living in the *Quartiere* of San Giovanni in possession of the comfortable sum of 110 fls. (about \$250, with the purchasing value of about \$875) an offset to her husband's statement in *La Spagna* :

Che or vi piaccian alquanto por la mano
A vostre borse e farmi dono alquanto
Che qui ho già finito il quinto canto.

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